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The Collection of

ERICK W. BERGMANN

WILLIAM H. BANKS

Monroe, Michigan

AND OTHER OWNERS

Free public exhibition
from Monday, May 9th
to time of sale

Public auction sale
Thursday evening, May 12th
at Eight P. M.

KENDE GALLERIES INC.

119-121 WEST 57TH STREET, NEW YORK 19

1949

NUMBER THREE HUNDRED FIFTY-SIX

ON PUBLIC EXHIBITION FROM MONDAY, MAY NINTH

WEEKDAYS 10 A.M. TO 5:30 P.M.

IMPORTANT OIL PAINTINGS

BY FLEMISH • DUTCH • ITALIAN • FRENCH • GERMAN

ENGLISH MASTERS OF THE XV-XVIII CENTURY

Including

PETER PAUL RUBENS: *The Nativity* and *Praying Hands*

ALBERT CUYP: *One of His Famous Golden Landscapes*

And Examples by

MASSYS • NATTIER • PERRONEAU • GAINSBOROUGH

CRANACH • BRUEGHEL • BEHAM • MASTER OF FRANKFURT

VIGEE-LEBRUN AND OTHERS

A Small Group of Barbizon Paintings

A LIMOGES ENAMEL TRIPTYCH BY COURTEYS

From the Collection of

ERICK W. BERGMANN

WILLIAM H. BANKS

Monroe, Michigan

AND OTHER OWNERS

Sold by Their Order

THURSDAY EVENING

MAY 12TH, AT 8 P.M.

KENDE GALLERIES, INC.

119-121 WEST 57TH STREET, NEW YORK 19

SHIRLEY FALCKE
President

HERBERT A. KENDE
Vice-President

PLAZA 7-1248

CABLE ADDRESS: KENDARTGAL, NEW YORK

1949

THE KENDE GALLERIES, INC.

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale, plus the cost of this catalogue.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.

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4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may re-offer and resell the article in dispute.

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10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

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14. The records of the Galleries are in all cases to be considered final.

15. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende, T. J. Muldoon and L. E. Brotman

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Your attention is invited to the Conditions of Sale on Pages 3 and 4 of this Catalogue.

THURSDAY EVENING

MAY 12th at 8 P.M.

Catalogue Numbers 1 to 56 Inclusive

WILLIAM MERRITT CHASE, N.A.

American: 1849-1916

1 FISH: STILL LIFE

Four variously sized pike and a large flounder upon a table beside an upturned brass cauldron, with a half lemon and two onions at right. Dark gray background. Signed at lower right *W. M. Chase.* (*Phillips*) 20 x 30 inches

JACOB MARIS

Dutch: 1837-1899

2 LANDSCAPE WITH FIGURES

Rural landscape densely wooded at left and right, with a stream curving into the right foreground and reflecting the storm clouds in the blue sky above. Laborers are beaching their dinghies at the right shore. Signed at lower left *J. Maris.* (*Phillips*) 30¼ x 33¾ inches

Collection of the Brooklyn Museum, Brooklyn, N. Y.

JULES DUPRE

French: 1811-1889

3 FARMHOUSE

A gabled thatch-roofed white farmhouse with adjacent barn bordering a river which flows into the foreground at right. At left a tall oak with spreading branches before a cloudy blue sky. Signed at lower right *J. Dupré.* (*Phillips*) 21½ x 25¾ inches

Collection of Mary Clark Thompson, New York, 1947

CHARLES FRANÇOIS DAUBIGNY

French: 1819-1878

4 RIVER LANDSCAPE: EVENING

The limpid water of the river flowing into the foreground, reflecting the brilliant tints of the sunset sky, and the dense foliage of the woods at left; on the distant shore a cluster of quiet houses. Signed at lower left *Daubigny.* (Phillips) 17¾ x 27¼ inches

Collection of Helen Gould, New York

Collection of Jay Gould, New York, 1942

Exhibited at the Metropolitan Museum of Art, New York, 1894-1899

MARTIN JOHANN SCHMIDT, Called KREMSER SCHMIDT

Austrian: 1718-1801

5 SCENES FROM THE LIVES OF THE SAINTS: *Set of Four Paintings*
Dramatic representations, three in mountainous terrains, depicting spectators in awe before the figures of martyred saints; in the fourth, a bearded saint with a cross at his feet, leaving a domed temple. 11¼ x 8¼ inches

GERARD DOU

Dutch: 1613-1675

6 PORTRAIT OF A MOORISH NOBLEMAN
At bust-length to the left, wearing a henna red mantle over an embroidered chemise, his head wrapped in a draped pale yellow turban trimmed with feather plumes. Olive green background. Panel: 6¼ x 4¾ inches

JACOBUS VAN STRY (or STRIJ)

Dutch: 1756-1815

7 LANDSCAPE WITH CATTLE WATERING
Cattle, sheep and a goat beside a stream flowing to the right, three cows standing in the water, a peasant with his dog also standing kneedeep in the stream. At left, a mounted huntsman rides beside a group of two rams and a cow. Cloudy blue sky tinged golden at the horizon. (*N. Y. Private Collector*)
19⅜ x 25¾ inches

HARMAN STEENWYCK

Dutch: 1612-1656

8 NATURE MORTE
Mackerel upon a pottery dish, beside a duck, onions, a pottery jug, a melon and a candlestick heaped in profusion upon a stone parapet, before a neutral background strongly lighted from upper left. Signed upon the edge of parapet *H. Steenwyck.* (*Phillips*) Panel: 9 x 10 inches
Accompanied by an ms. certificate dated New York, October, 1908, by Com. Hofstede de Groot, which will be given to the purchaser.

CORNELIS DUSART

Dutch: 1660-1704

9 FROLIC IN A TAVERN
The high-ceilinged beamed interior of an inn with mullioned window at the rear. A group of men and women in motley attire seated on benches drinking and making merry, as they watch two of their number dancing to the music of a violin. A dog laps at a dish at lower right. (*N. Y. Private Collector*)
23½ x 18½ inches

[Number 10]

PIETER CODDE

Dutch: 1599-1678

10 MUSICAL TRIO

A group of three seated figures, a cavalier in scarlet hose and green brocade doublet playing the mandolin, and another in taupe doublet playing the flute, both with large black hats. Beside them a lady in black robe with yellow satin underskirt and large white ruff. The scene is softly lighted from upper left. (*Bergmann*) Oval panel: 5½ x 7 inches

Collection of Dr. J. H. Clarke, Netherleigh, Doncaster

[See Illustration]

[NUMBER 11]

BARTHEL BEHAM

German: 1502-1540

11 PORTRAIT OF A NOBLEMAN

Head and shoulders portrait turned to the left, before an emerald green background, the face with sensitive features, surmounted by a curious flat cap; wearing shirred white muslin chemise, and fur-trimmed brown cloak.

Panel: 10½ x 9½ inches

Accompanied by a certified photograph by Dr. M. J. Friedländer, dated April 19, 1949, which will be given to the purchaser.

[See Illustration]

[NUMBER 12]

MASTER OF THE MAGDALEN LEGEND

Flemish: active 1510-1520

12 PORTRAIT OF A NOBLEMAN

Depicted at bust length partly to the left before a dark green background, a dignified bearded nobleman wearing a slashed crimson garment and black coat with wide brown collar, and a large black hat adorned with a medallion, his gloves loosely clasped in his right hand; a jeweled ring on the little finger of his left hand. Arched panel: 12½ x 7¾ inches

Note: Dr. M. J. Friedlander, in a certified photograph dated The Hague, Dec. 21, 1939, which will be given to the purchaser, states (translation): The painting reproduced in this photograph is a characteristic work by the Master of the Magdalen Legend, who is probably identical with the Brussels master Pieter Coninxloo."

[See Illustration]

[NUMBER 13]

DAVID TENIERS THE YOUNGER

Flemish: 1610-1690

13 LANDSCAPE WITH FIGURES

Vista of rolling country with distant woods, and a gabled cottage on a rocky slope at left; a church spire beyond at right, beneath a cloudy sky. Four peasants are conversing in the foreground, a dog beside them, another man with a staff walking up the path toward the right. Signed at lower left with monogram *DT*. (*N. Y. Private Collector*) Panel: 9½ x 12¾ inches

Accompanied by a certified photograph and an ms. certificate, dated May 19, 1947, by Dr. A. Zimmerman of the Kaiser-Friedrich Museum, Berlin, which will be given to the purchaser.

[See Illustration]

[NUMBER 14]

JAN DE COCK

Flemish: active 1506-1527

14 ST. JEROME

The bearded saint, in short blue garment, is seated writing in a book, before a rocky ledge upon which are a Crucifix and a skull, the lion, his attribute, behind him near a tree stump. In the distance, a landscape with mystic castles and a mountain around a lake, and a mounted figure with an attendant and a dog. Panel: 12¼ x 9½ inches

Note: Accompanied by a certified photograph by Dr. W. R. Valentiner, dated Jan. 15, 45, in which he states: "The painting reproduced in this photograph is in my opinion a characteristic original work by Jan de Cock, the Antwerpian painter of the earlier part of the 16th century. It is similar in style to a painting of St. Christopher in the Detroit Museum (gift of J. Bache). The painting executed about 1530 is in a fine state of preservation." This photograph will be given to the purchaser.

[See Illustration]

MICHEL NICOLAS BERNARD LEPICIE

French: 1735-1784

15 LA VIGILENCE DOMESTIQUE

A maid clad in draped fawn, brick red and taupe dress, with white cap, bends over a table recording her purchases, a meat joint and vegetables in a basket at left; in a somber kitchen interior. 13 x 15½ inches

Exhibited at the Salon, Paris, 1773, no. 29

Described in *Archive de l'Art Français,* Nouvelle period II, 1908, in *Lettres sur le Salons de 1773, 77, 79*

Described in *La Revue de l'Art,* Vol. 46, June-December, 1924, p. 127

ADRIAEN VAN OSTADE

Dutch: 1610-1685

16 INTERIOR WITH FIGURES

Gray-walled interior with beamed ceilings; three boors are seated about a makeshift table playing backgammon, while a fourth crouches beside them peering into a beer jug, a small child watching him. In the left foreground, a dark silhouetted figure seated on a bench smoking a pipe and watching the game. (*Bergmann*) Panel: 11⅝ x 9¾ inches

PARIS MASTER

Florentine: active 1450-1470

17 THE JUDGMENT OF PARIS: *Cassone Panel*

The shore of a curving bay in a conventionalized landscape with a copse of trees at left. The blond-haired Paris, in scarlet hose and short rose and green cloak, is seated on a rock at left, his dog beside him. He presents the golden apple to Aphrodite, while Athene and Juno stand disappointedly at left.

Cradled panel: 15¾ x 14¾ inches

Collection of Dr. Victor Bloch, Luzerne, Switzerland

Collection of William Randolph Hearst, New York

FLEMISH SCHOOL

Early XVIII Century

18 CUPID AND PSYCHE

Interior of a chamber, the bed hung with voluminous taupe draperies. The nude Psyche, holding a lighted candlestick, rises from the pillows endeavoring to restrain the winged Cupid, who flees from the light. His bow rests against a Baroque table at left. Panel: 17½ inches x 14½ inches

[NUMBER 19]

JAN BRUEGHEL THE ELDER

Flemish: 1568-1625

19 ELEGANTE COMPANY

A fête champêtre in a formal garden with an artificial pool beside a white mansion, before a shaded blue sky. In the foreground a large company of merrymakers, musicians, dancers, and romantic couples, some grouped about a fountain, others banqueting at a table beneath a grape arbor at left. At upper left, two cherubs are visible beside a golden sun. Panel: 8¾ x 12¼ inches

[See Illustration]

[NUMBER 20]

GERARD DE LAIRESSE

Dutch: 1641-1711

20 LUNA AND ENDYMION

Romantic night scene softly lighted by torches held by small nude amors in the left foreground. Luna, the goddess of the moon, partially covered by a blue mantle, seated on clouds beside the enamored Endymion, before a large purple drapery and the moon chariot, supported by amors. In the foreground three hounds. (*Bergmann*) Copper: 13 x 14¼ inches

[See Illustration]

[NUMBER 21]

WILLIAM CLAASZ HEDA

Dutch. c. 1594-1678

21 NATURE MORTE SUR UNE TABLE

Heaped upon a table partly covered by a white cloth are two pewter dishes with fruit tarts, an overturned *repoussé* nautilus shell dish, a tumbler of wine, a copper pokal, and a Venetian goblet, together with scattered filberts. Dark gray background. Cradled panel: 17 x 24 inches

[See Illustration]

[NUMBER 22]

FREDERIC DE MOUCHERON

Dutch: 1633-1686

22 COWHERD WITH ANIMALS

A peasant with a forked stick in the right foreground is driving four cows across a bridge towards a group of cottages surrounded by trees in the middle distance. His wife and young child are sitting at the side of the road with a basket. Signed at lower left with monogram *F. M. (Phillips)*

Panel: 16½ x 21 inches

Collection of Sir William H. Bennett, London, 1932

[See Illustration]

[Number 23]

FLEMISH SCHOOL

XV Century

23 MADONNA AND CHILD

The youthful Madonna with wavy auburn hair, wearing a fur-trimmed blue robe and hooded rose crimson mantle, depicted at half-length, seated and offering her breast to the nude Child Christ, lying on a white drapery against her left arm. Dark background. (*N. Y. Private Collector*)

Panel: 19 x 13¾ inches

[See Illustration]

[NUMBER 24]

ADRIAEN VAN DE VELDE

Dutch: c. 1636-1672

24 COAST SCENE WITH FIGURES

Expanse of flat grassy shore with a rude tent at left, before which is grouped a family, women and bearded men surrounding a youth, his mother holding an infant on her lap. At right, wagons and figures, running dogs, and sail-boats on the distant sea; beneath a vast blue sky massed with cumulous clouds.

Cradled panel: 14½ x 19¾ inches

[See Illustration]

[NUMBER 25]

BARTOLO DI FREDI (MANFREDI)

Sienese: 1330-1410

25 ST. JOHN

Standing three-quarter length youthful figure in rose crimson and bluish green mantle, holding an open missal in his left hand, a pen in the other, a halo encircling his head. Before a gold background beneath a cusped trefoil arch. A panel below inscribed *IOHANNES*. (*N. Y. Private Collector*)

Cradled panel: 21¾ x 10 inches

Illustrated in *Art News,* Vol. XXXII, no. 26, March 31, 1934, p. 16

[See Illustration]

[Number 26]

BERNARDO DADDI (Attributed to)

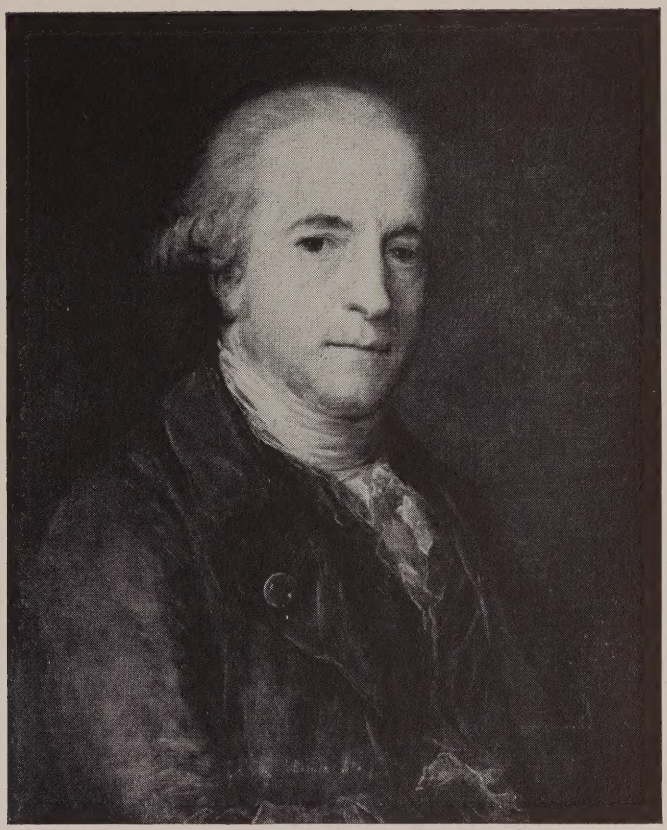
Florentine: c. 1280-1350

26 ST. NICHOLAS

Half-length figure of the bearded saint in white robe with crimson and gold brocade collar and plaquette, and 'jeweled' mitre, his left hand resting on a green-bound missal, his right hand about a crozier; gold background. The frame below inscribed *S. NICOLAUS*. (*N. Y. Private Collector*)

Arched cradled panel: 28 x 11¼ inches

[See Illustration]



[NUMBER 27]

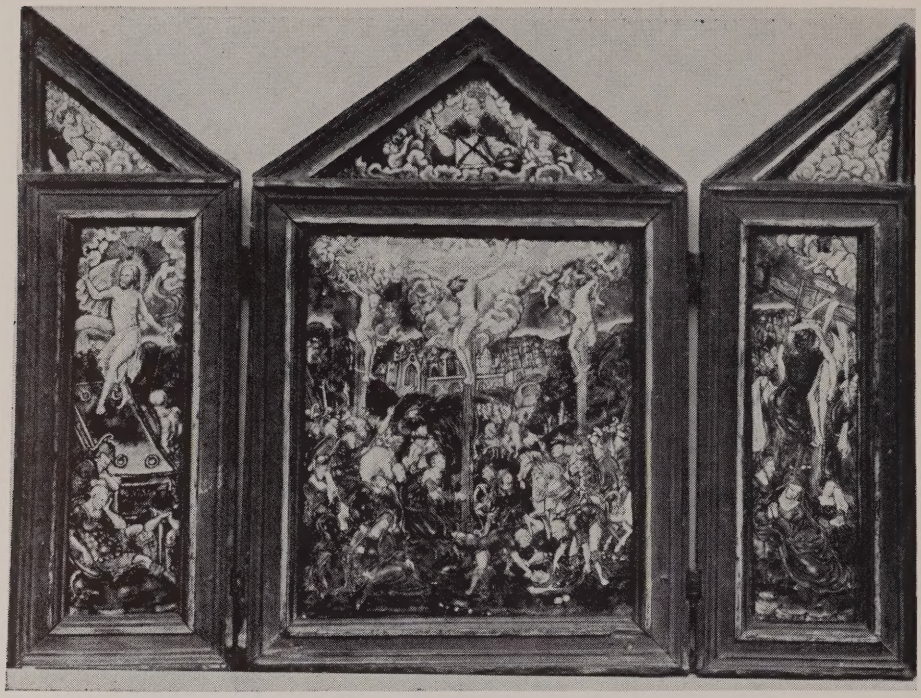
JEAN-BAPTISTE PERRONEAU

French: 1715-1783

27 PORTRAIT OF AN ENGLISHMAN
Depicted at bust-length to half right, with powdered peruke, muslin collar with jabot, and casual olive brown coat; the face, with strong ruddy features, turned to the spectator. Dark gray background. 21¼ x 17½ inches

Accompanying the painting is a certificate which will be given to the purchaser, dated New York, December 10, 1945, signed by Mr. Georges de Batz, in which he makes some very interesting observations on the picture, and its relation to other portraits of Englishmen painted by Perroneau. He assumes that the present painting was executed about 1765-75.

[See Illustration]



[NUMBER 28]

JEAN COURTEYS

French: 1520-1586

28 LIMOGES PAINTED ENAMEL TRIPTYCH

The centre panel depicting the Crucifixion on the hill of Golgotha, the Savior on the Cross between the two thieves, each surrounded by clouds and cherubs; below is a throng of mourners and Roman soldiery, the buildings of Calvary beyond. In the right wing, the Deposition, and at left, the Resurrection. All before blue sky backgrounds studded with gold stars. In the pointed pediments, God the Father and cherubs amid clouds. Framed. (*Sloan*)

Total height 17½ inches; length 23½ inches

Collection Leman, Paris, 1896

Collection Lanna, Prague

[See Illustration]

[NUMBER 29]

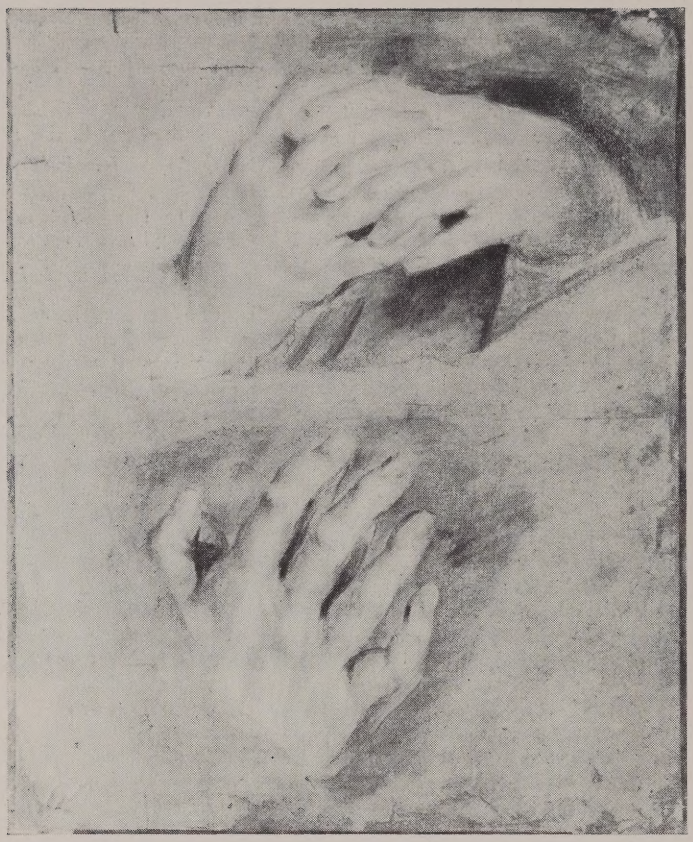
WILLEM PIETERSZ BUYTEWECH

Dutch: 1591-1624

29 GAY PARTY: CAVALIERS AND A WOMAN ABOUT A TABLE

Interior with pictures and swords hung on the wall, and a tub of water at left. Three youthful cavaliers in large hats, elegantly clad in black and red, with colorful hose, grouped about a table, one with a lady in white gown perched on his lap. A bearded servant enters from the right. Cards and pipes are scattered on the table and floor, and a white dog sleeps at his master's feet at left. (*Bergmann*) Panel: 16 x 21½ inches

[See Illustration]



[NUMBER 30]

PETER PAUL RUBENS

Flemish: 1577-1640

30 PRAYING HANDS: *Study*

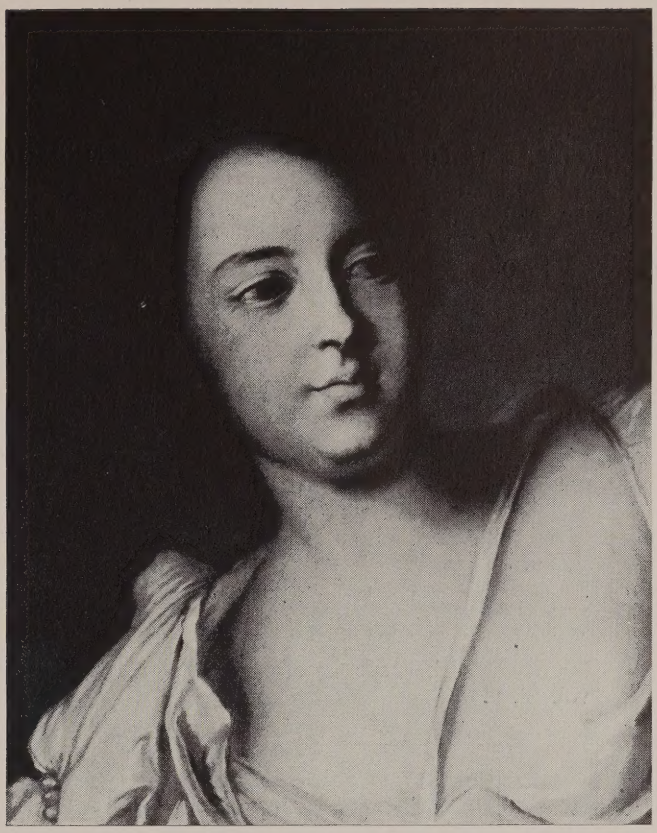
Two pairs of hands before a parchment-colored background: the upper pair with fingers interlaced apparently of a woman, before a scarlet patch; the lower, male, with fingertips touching. (*Bergmann*)

Paper on canvas: 18½ x 14¾ inches

Accompanied by a certified photograph by Dr. W. R. Valentiner, dated July 6, 1945, which will be given to the purchaser.

Painted *circa* 1620

[See Illustration]



[NUMBER 31]

JEAN-MARC NATTIER

French: 1685-1766

31 PORTRAIT OF THE DUCHESSE DE CHATEAUROUX

Painted before a blue-gray background at bust-length, in decolleté white chemise, the head, with highly colored cheeks, and short powdered hair, turned slightly to the right. (*N. Y. Private Collector*) 18 x 14½ inches

Duchesse de Chateauroux, Marquise de la Tournelle, *née* Marie-Anne de Mailly-Nesle (1717-1744), was the daughter of the Marquis de Nesle, a descendant of a niece of Mazarin. In 1740, after the death of her husband, she became the mistress of King Louis XV, and, directed by Richelieu, negotiated the alliance with Frederick II of Prussia in 1744. She died in December, 1744.

Painted in 1740 upon the order of the Duchesse de Mazarin, cousin of the sitter

Collection of Alma de Poliakoff, Paris

Collection of M. A. de Ginsburg, Paris

See Pierre de Nolhac, *J.-M. Nattier,* 1905, p. 57

Compare the painting *Point de Jour* in the collection of the Royal Prince of Sweden

[See Illustration]

QUENTIN MASSYS (MATSYS)

Flemish: 1466-1530

32 PORTRAIT OF A MAN IN FUR-TRIMMED COAT

Bust-length figure before a brilliant peacock blue background, turned half right, with strongly lighted aquiline features, and wearing a black coat with wide brown fur collar. (*Bergmann*) Panel: 19¼ x 14¼ inches

Two certified photographs of the painting will be given to the purchaser, one dated Berlin, June 2, 1929, by Dr. Gustave Glück; the other dated Berlin, February 7, 1927, by Dr. Max J. Friedländer.

Painted *circa* 1520

Collection of James Simon, Berlin

Collection of Richard Semmel, Berlin and New York

Exhibited at the Cleveland Museum of Art, Cleveland, Ohio, 1936, no. 195, and illustrated in the catalogue, p. 81

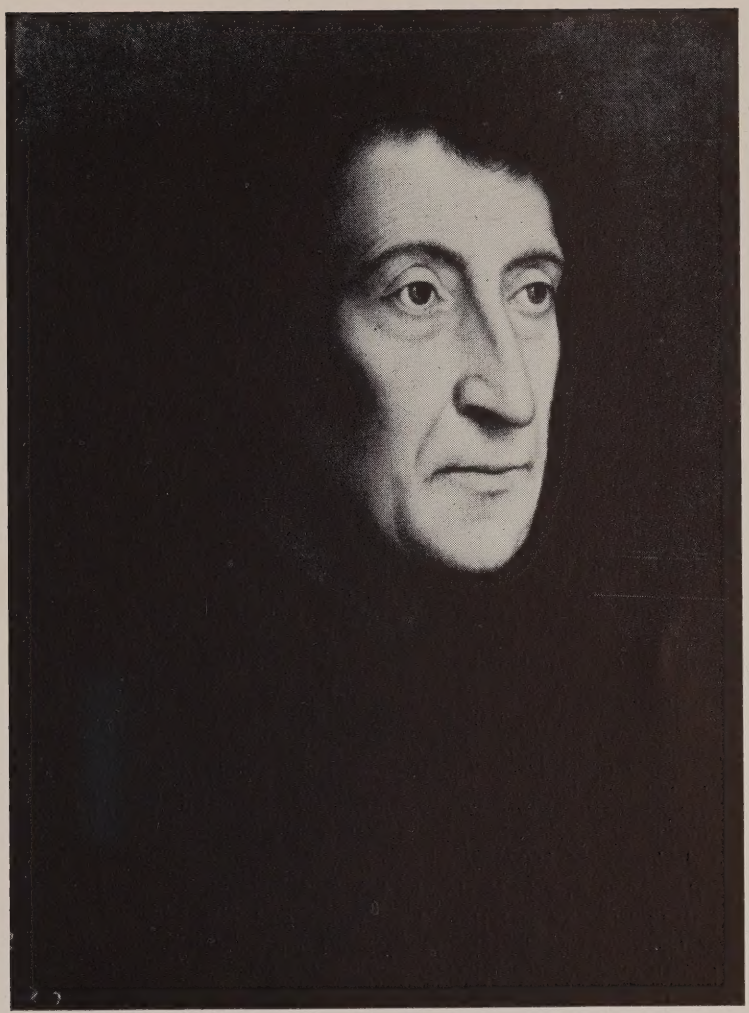
Exhibited at the Worcester-Philadelphia Exhibition of Flemish Paintings, 1939, no. 47

Exhibited at the William Rockhill Nelson Gallery of Art, Kansas City, Mo., 1940-41, no. 36

Described and illustrated in M. J. Friedlander, *Altniederlandische Malerei,* 1929, vol. VII, p. 121, no. 43, pl. XVI

Described by E. P. Richardson in *The Art Quarterly,* "Quentin Massys," 1941, vol. V, p. 170

[See Illustration on Opposite Page]



[Number 32]

Quentin Massys (Matsys):
Portrait of a Man in Fur-Trimmed Coat

PETER PAUL RUBENS

Flemish: 1577-1640

33 THE NATIVITY

The Infant is lying on a white drapery in the manger, regarded tenderly by the youthful Virgin, in crimson robe and sapphire blue mantle, seated at left, St. Joseph beside her in saffron mantle. Three shepherds, one holding a lamb, and two women, gaze at the Child in amazement. Rejoicing cherubs with banderole hover above, and seen beyond is a landscape beneath an evening sky. (*Bergmann*) 32 x 24½ inches

Note: The painting is accompanied by a certificate by Dr. William E. Suida, dated New York, October 17, 1945; a photostat of an ms. note by Mr. L. Burchard, dated Hampstead, N.W.3, March 14, 1947; a certified photograph by Dr. William R. Valentiner, dated New York, Nov. 15, 1945; and a certified photograph by Dr. Gustave Glück, dated Santa Monica, Calif., March 23, 1947. These will be given to the purchaser.

Dr. Suida observes: ". . . The composition is closely connected, but not identical with any other of Rubens' versions of this subject. Especially the altarpiece in the church of San Filippo Neri at Fermo. . . . Several reasons make me believe that your "Nativity" is a masterly original by Rubens, painted towards the end of his sojourn in Italy, in 1608. . . . In an inventory made in 1709, of the estate of Ferdinando Carlo, the last Duke of Mantua (cfr. Al Luzio, *La Galleria dei Gonzaga*, p. 317), is quoted: "La Nativitá di Gesú Cristo del Rubens." 3½ x 5 (quarte). Since your painting is of the Mantuan period, this would fit completely . . ."

Dr. Valentiner considers the painting in his opinion "an excellent original work of P. P. Rubens . . . executed in Italy about 1606-7. The composition is used by the artist for the large altarpiece he painted for Fermo (San Filippo Neri) . . ."

Dr. Glück makes the same comparison with the altarpiece in Fermo, and considers the present painting "masterly in execution and throughout treated spiritedly and spontaneously in delightful chiaroscuro . . ."

All agree that it is in excellent state of preservation. In a catalogue made by Dr. Valentiner of Mr. Bergmann's paintings, he states: ". . . In the strong contrasts of light and shadows the composition shows the influence of Caravaggio, in design the influence of Michelangelo, but the types and colors are Rubens' own. It is one of the finest small compositions of Rubens' Italian period, full of emotional quality, of rare imagination, and brilliant in color."

Painted *circa* 1606-1607

Collection of Fernando Carlo, the last Duke of Mantua (see above note)

Loan Exhibition of Paintings by Rubens and Van Dyck, arranged by Dr. Valentiner, Los Angeles County Museum, Los Angeles, Calif., November 19-December 22, 1946, no. 3, and illustrated in the catalogue

Recorded in an article by Dr. W. R. Valentiner, *Rubens' Paintings in America*, in *The Art Quarterly*, Vol. IX, no. 2, Spring 1946, p. 155, no. 7, and illustrated p. 157

[See Illustration on Opposite Page]

[Number 33]
Peter Paul Rubens: *The Nativity*

JAN MIENZE MOLENAER

Dutch: 1605-1668

34 LE VIOLINIST

A youth wearing a brown coat over his open white chemise, a large fur hat perched on his head, smiles with pleasure as he slides the bow over the strings of his violin. Brown background. At centre right, the artist's monogram.

Canvas on panel: 24 x 18 inches

Exhibited at the Berkshire Museum, Pittsfield, Mass.

From Arnold Seligman, Rey & Co., Inc., New York

DAVID VINCKEBOONS

Flemish: 1578-1629

35 GARDEN PARTY

A formal garden enclosed by a hedge with ornamental cypresses and richly wooded at right. Numerous well dressed ladies and gentlemen dancing on the grass to the music of violin and cello. Others are banqueting in a columned pavilion at left, and boating on the pond. Beyond at left is the façade of the mansion with fountains, beneath a cloudy blue sky. (*Bergmann*)

Copper: 14¾ x 19¾ inches

Note: The finch perched high in the branches at upper right appears frequently in the paintings of this artist, referring to his name (Vinck—finch). Upon the back of the copper plate on which the picture is painted appears the mark of the Antwerp guild, the date 1608. and the stamp of Peeter Stas, who was well known as a maker of copper plates for painters and engravers at Antwerp (see A. Heppner, *Ingebrande Merkteekenen, Oud Holland,* 1940, p. 172).

HENDRIK MAERTENSZ SORGH

Dutch: 1611-1670

36 MARINE

Sailing craft on a choppy green sea whitened with spray in the middle distance. Expanse of blue sky beyond filled with gray storm clouds. Signed at lower left *H. Sorg, 1668.* Panel: 19 x 25 inches

Note: This fine painting is a pendant to another by Sorgh in the Ryksmuseum, Amsterdam.

Collection of Arthur Edwin Bye, Holicong, Pa.

LUCAS VAN UDEN

Flemish: 1595-1672

37 PASTORAL LANDSCAPE

Extensive vista of richly wooded landscape, the foliage and cloudy sky reflected in a small lake at centre, a church spire beyond and an impression of a village at the distant horizon. A shepherd at right watches his flock of sheep grazing on a mound; another flock with their shepherd seen at left. Signed at lower left with monogram *LVV.* (*Bergmann*) Panel: 17¼ x 25¼ inches

Accompanied by a certified photograph of the painting, which will be given to the purchaser, dated May 7, 45, by Dr. W. R. Valentiner, who states that a somewhat similar composition is in the Dresden Gallery.

[NUMBER 38]

LUCAS CRANACH THE ELDER

German: 1472-1553

38 HERCULES AND OMPHALE

The bearded hero, wearing a linen turban about his head, a shirred white chemise, and black velvet garment, is seated at centre holding the thread from the carder, held by Omphale in rich ruby velvet gown, standing at right. Two other women embrace and caress him, and another stands at far right in fur-trimmed green velvet mantle. Dark gray background, with a Latin inscription at upper left, and a duck hanging in the corner. (*Bergmann*)

Cradled panel: 32¾ x 47¾ inches

Note: This subject was a favorite with the artist, who painted several versions of it in the fifteen-thirties. Other versions are in the University Collection Gottingen and in the Brunswick Museum. A certified photograph of the present painting, dated New York, Oct. 12, 1942, by Dr. W. R. Valentiner, will be given to the purchaser.

[See Illustration]

ALBERT CUYP

Dutch: 1620-1691

39 GOLDEN LANDSCAPE

View of mountainous landscape, with a curving path at left upon which four cows are loitering, their herdsmen seated upon a rock at left. Paralleling the path, a stream curves into the right foreground, spanned by an arched stone bridge leading to the extreme right, where two men are seen conversing, beside a copse of trees. A warm golden light suffuses the picture, before a cloudy sky. Signed at right *A. Cuyp.* Panel: 19 x 29 inches

Painted *circa* 1660-70

Collection of Col. W. A. Hankey, Beaulieu in Hastings

From the Sedelmeyer collection, Paris

Collection of Mrs. John W. Simpson

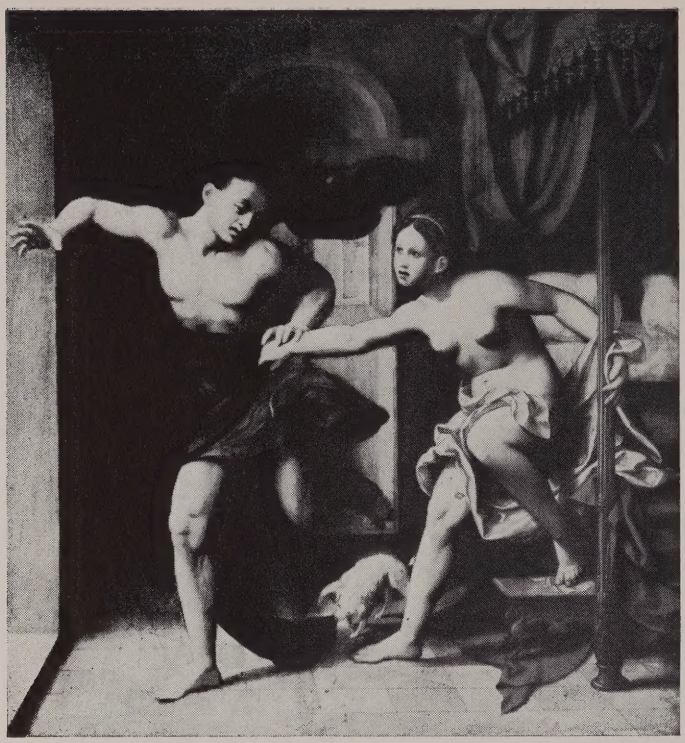
Exhibition of Paintings by Dutch Masters of the XVII Century, The Hudson-Fulton Celebration, Metropolitan Museum of Art, New York, 1909, no. 13, and illustrated in the catalogue

Described in C. Sedelmeyer, *Catalogue of One Hundred Paintings,* Paris, 1900, p. 16, no. 9, illustrated on p. 17

Described in Com. Hofstede de Groot, *A Catalogue Raisonné of the Most Eminent Dutch Painters of the 17th Century,* 1909, vol. II, p. 94, no. 304

[See Illustration on Opposite Page]

[Number 39]
Albert Cuyp: *Golden Landscape*



[NUMBER 40]

MASTER OF THE HALF FIGURE

Flemish: Early XVI Century

40 JOSEPH AND POTIPHAR'S WIFE

Interior of a chamber with arched stone doors, and a Renaissance bedstead at right lavishly draped with crimson hangings. Joseph, partially wrapped in olive green, resists the advances of the amorous young woman, nude except for a yellow drapery, who reaches out to grasp his mantle. (*Phillips*)

Cradled panel: 22¼ x 21½ inches

A letter concerning the painting, dated April 14, 1932, signed by Prince Joseph Clemens of Bavaria, will be given to the purchaser.

[See Illustration]

[NUMBER 41]

MARIE LOUISE ELIZABETH VIGEE-LEBRUN

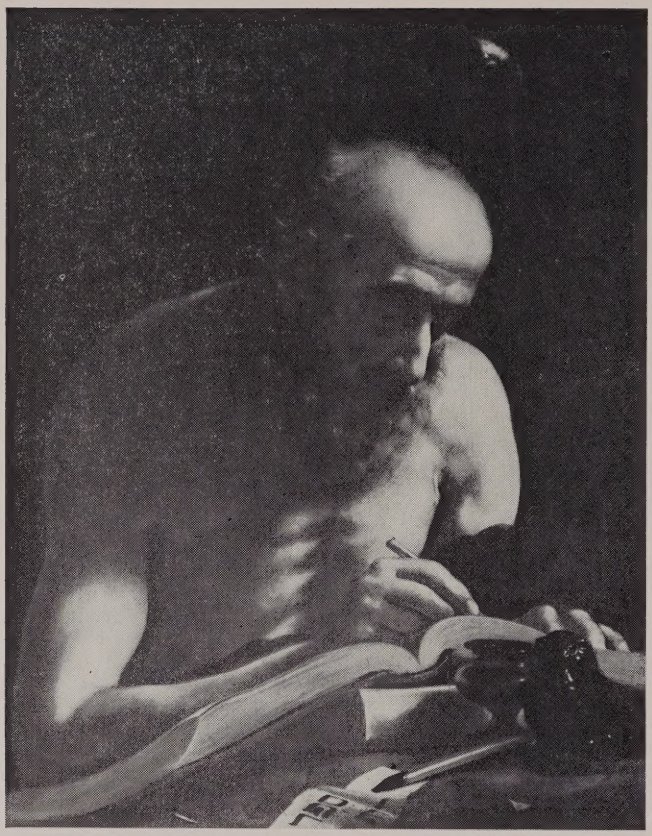
French: 1755-1842

41 SELF-PORTRAIT WITH LUTE

The young artist, wearing a sprigged white organdy dress with striped blue and apricot sash, a white satin hat with net veil and trimmed with an ostrich plume surmounting her long curly light brown hair. She is seated at half-length against a heap of brilliant scarlet cushions, in profile to the right, her head turned to the observer as she strums a lute. Bluish gray background. (*Banks*)

32 x 25½ inches

[See Illustration]



[NUMBER 42]

GEORGES DUMESNIL DE LA TOUR

French: 1593-1652

42 ST. JEROME

An unusual conception of the saint, whose nude figure is depicted at waist length, a portion of sapphire blue mantle visible upon the left arm. A halo appears above his balding bearded head, which is bent to the large volume in which he is writing. Upon the table before him are an ink pot, a paperweight in the form of a lion, his attribute, and a pen resting on a paper with Hebrew characters. Dark background. 26 x 20½ inches

Note: A certified photograph by Dr. W. R. Valentiner, dated Detroit, Febr. 15, 44, will be given to the purchaser, in which he states: "The painting reproduced in this photo is in my opinion an original work by Georges Dumesnil de La Tour, the excellent French painter from Lorraine. The composition varies considerably from the other representations of St. Jerome by the artist (one in Nice, one in Grenoble) and speaks for his unusual imagination. Characteristic is the still life in the foreground with its strong reds and blues and the broad simplified design of books and papers; amusing is the addition of the lion, the symbol of the saint, as paperweight."

[See Illustration]

[NUMBER 43]

MASTER OF FRANKFURT (JAN DE VOS)

Flemish: c. 1460-1533

43 MADONNA AND CHILD WITH TAZZA OF FRUIT

The Virgin, in voluminous greenish blue robe, is seated before a tree, supporting the Infant Jesus, in mauve garment, upon her lap as he reaches toward the fruit upon the table at right. At her feet is crouched a dog. Background of garden landscape with a wealth of detail — woods, clusters of houses, a stream, and figures walking on paths. (*Bergmann*)

Cradled panel: 29 x 21¾ inches

Note: A certified photograph dated February 1, 1949, by E. P. Richardson of the Detroit Institute of Art, which will be given to the purchaser, refers to the recent identification of the Master of Frankfurt as Jan de Vos, by Dr. William R. Valentiner, in an article "Jan de Vos, the Master of Frankfurt," in *The Art Quarterly*, Summer 1945 issue, Vol. VIII, no. 3, pp. 197-215.

[See Illustration]

FRENCH SCHOOL

Early XVIII Century

44 MERCURY APPROACHING MOUNT NYSA

The nymphs of Nysa, two with baskets of flowers on their heads, walking toward the river at right, where two other nymphs prepare to bathe. From the woods at left Cupid approaches with a torch; and Mercury with caduceus and winged cap flies down from the clouds at right. (*N. Y. Private Collector*)

22½ x 31½ inches

CLAES NICOLAES MOLENAER

Dutch: c. 1620-1676

45 KERMESSE

Numerous men and women carousing, dancing and otherwise making merry in the courtyard of the tall gabled inn seen at left, with spectators at the windows and perched upon the canopy; richly wooded areas in the distance beneath a summer sky. (*Phillips*) Panel: 24½ x 22 inches

From Hugo Helbing, Munich

FRANCESCO ALBANI

Bolognese: 1578-1660

46 DIANA AND HER NYMPHS DISARMING SLEEPING AMORS

Diana in sapphire blue robes, with six of her nymphs, mischievously taking the little bows and the quiver of arrows from four nude sleeping cupids, sprawled upon white draperies and crimson cushions, in the foreground of a romantic green landscape, with the blue sky visible beneath a canopy of foliage. (*Banks*) 29 x 37½ inches

A certified photograph by Dr. William Suida, dated New York, Nov. 11, 1945, will be given to the purchaser.

EUSTACHE LE SUEUR

French: 1616-1655

47 DIANA BLOWING HER HORN

Three-quarter-length figure of the goddess in draped chartreuse garment, turned from the spectator and blowing a horn, her bow and quiver of arrows at her back; at lower left appears her hound. Before massed clouds with a thin crescent moon above. (*N. Y. Private Collector*)

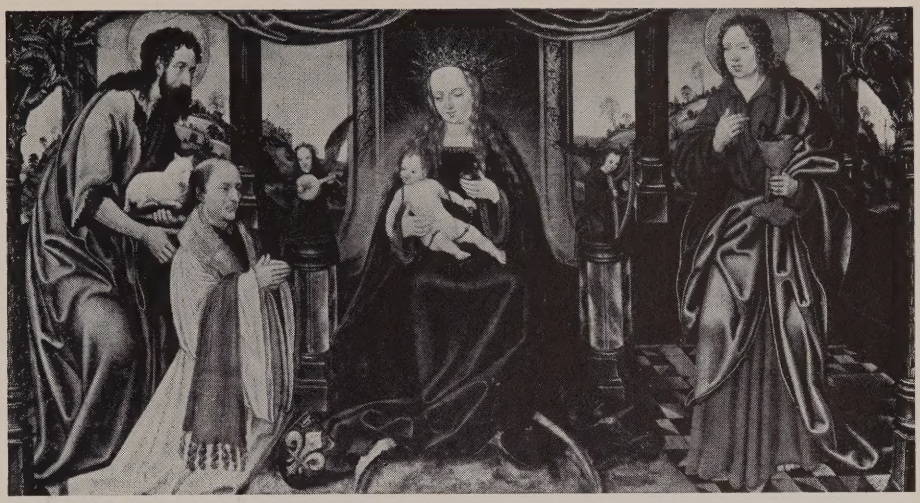
Shaped canvas: 38½ x 35½ inches

FRANS FRANCKEN I

Flemish: 1542-1616

48 SCENE FROM THE PASSION OF CHRIST

The Savior in gray robe and scarlet mantle, half-fainting, being pulled through the stream by ropes, a throng of Roman soldiers and spectators kicking and pushing from behind at left, some walking over the arched bridge. Moonlit cloudy sky above. Two scenes in a columnar pavilion at upper right depict the Denial of the Christ by Peter, and Christ before Ciaphas. Signed at lower left *D. O. F. Franck in et f.* (*De Oude Frans Franck invenit et fecit*). (*Bergmann*) Panel: 26 x 44½ inches



[Number 49]

MASTER OF THE ACHEN ALTARPIECE

Cologne: active c. 1480-1520

49 MADONNA ENTHRONED WITH ST. JOHN THE EVANGELIST AND ST. JOHN THE BAPTIST

The golden-haired Virgin, crowned, wearing a voluminous blue robe and holding an apple, is enthroned at centre, supporting on her lap the nude Infant, a long rosary about him. Kneeling at left is the donor, a Cistercian abbot, at his feet a coat of arms with fleur de lis and the letters *H J*, and behind him St. John the Baptist, holding his attribute, the lamb. At right stands St. John the Evangelist holding the golden chalice. Background of blue mountainous landscape. Angels with musical instruments flank the throne, and at left and right are elaborate Renaissance columns. (*Bergmann*)

Cradled panel: 22 x 41 inches

From a Rhenish collection

[See Illustration]

[Number 50]

JEAN FRANÇOIS MILLET (OR MILE) THE ELDER

French: 1642-1679

50 MOUNTAIN LANDSCAPE WITH FIGURES

View of wooded mountainous terrain, cut through by a narrow stream curving into the right foreground between steep rocks. At left a woman bearing a basket of fruit on her head and accompanied by a youth, walks toward a staircase leading to stone houses; and at the edge of the stream figures walking and working with boats. (*Banks*) 35½ x 47 inches

Loan Exhibition of French Paintings of the XVII-XIX Century, Detroit Institute of Art, Detroit, Mich., March, 1947

[See Illustration]

[Number 51]

THOMAS GAINSBOROUGH, R.A.

English; 1727-1788

51 LANDSCAPE WITH SHEEP

Rugged mountainous terrain wooded at left and right, and stretching into the distance, where the radiance of a rising sun appears at the horizon. A shepherd leaning on a flat rock watches his little flock of sheep at left, beside a fountain at which a goat rears to drink. (*Bergmann*) 40 x 50 inches

Accompanied by a certified photograph dated San Francisco, June 21, 1945, by Walter Heil, which will be given to the purchaser.

Painted *circa* 1770

Described by Sir Charles Holmes in *Gainsborough, Rembrandt and Claude,* in the *Burlington Magazine,* August 1932, vol. LXI, no. 353, p. 77

[See Illustration]

JOHN HOPPNER, R.A.

English: 1758-1810

52 PORTRAIT OF A LADY

Bust-length figure with curly powdered hair partly covered by a white headdress, with white linen fichu disclosing a glimpse of the saffron gown, and Nattier blue velvet cloak with brown fur collar. Dark brown background. (*Banks*) 20 x 16 inches

CLAUDE GELLEE DE LORRAINE (Attributed to)

French: 1600-1682

53 CLASSICAL LANDSCAPE WITH FIGURES AND TREES

A vista of mountain landscape with a river in the middle distance and a sheltered inlet at right in which cattle are watering, a shepherd and his flock seen farther off. In the left foreground clearing a number of semi-draped classical figures, one kneeling beside a nude man braced against a tree. Beyond is a round turret rising behind tall trees, and at right a ruined viaduct and a temple upon a richly wooded slope. 46½ x 61 inches

FLEMISH SCHOOL

Late XVI Century

54 LANDSCAPE WITH HUNTSMEN

Before a château at left, a cavalier in scarlet coat mounts a horse held by a groom, in a romantic landscape, richly wooded, with an arched viaduct crossing a stream. In the foreground huntsmen, wayfarers and dogs, and in the distance a view of mystic buildings seen in a blue haze beneath a cloudy sky. (*Phillips*) 28½ x 39¾ inches

JORIS VAN SCHOOTEN

Dutch: 1587-1650

55 STILL LIFE: FRUIT AND A TANKARD

A dish of cherries, a bowl of strawberries on which rests a spoon, slices of bread and clusters of red currants arranged on a table with a champagne glass, a black and white ornament, and at left a Flemish Renaissance carved ivory tankard with *repoussé* gilded mounts. Dark background, lighted from the left. (*Banks*) 25¾ x 34¾ inches

WILLEM VAN DE VELDE LE JEUNE

Dutch: 1633-1707

56 NATURE MORTE WITH LOBSTER

Before a dark reddish brown background, a pewter tazza of oysters on the half shell, a large red lobster, two conch shells, and a conical beaker of wine, together with a pearl-handled utensil. (*Banks*) 20 x 24 inches

[END OF SALE]

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